

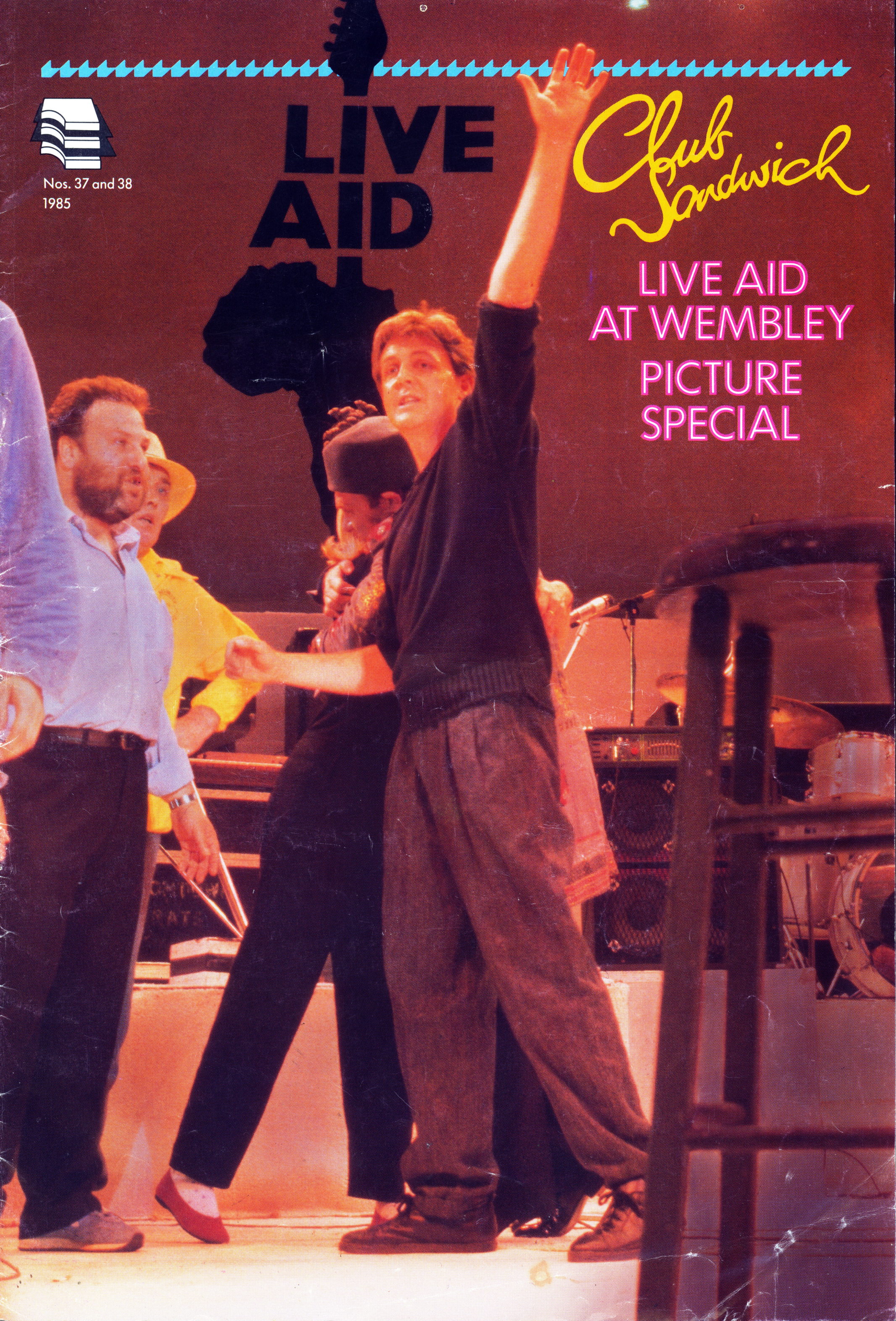


Nos. 37 and 38
1985

LIVE AID

*Club
Sandwich*

LIVE AID
AT WEMBLEY
PICTURE
SPECIAL



Club Sandwich

LIVE AID AT WEMBLEY PICTURE SPECIAL

We've decided to devote this bumper issue of the Sandwich to the unique musical events surrounding the highly successful Live Aid concerts, focusing on the one staged at Wembley Stadium in London. Although most people around the world saw something of the official media coverage, which was truly staggering, we at the Sandwich thought you might gain a particular insight from Paul's viewpoint. Therefore, we have scrapped all our regular features and instead devoted this double issue special edition to the pictures and words which mean most to us.

Surprisingly, there were a few who publicly denigrated the event. They judged it as an ordinary rock concert, and failed totally to appreciate the unique nature of this world-wide charity raising effort, the likes of which had never been seen before and will probably never take place in the same way again.

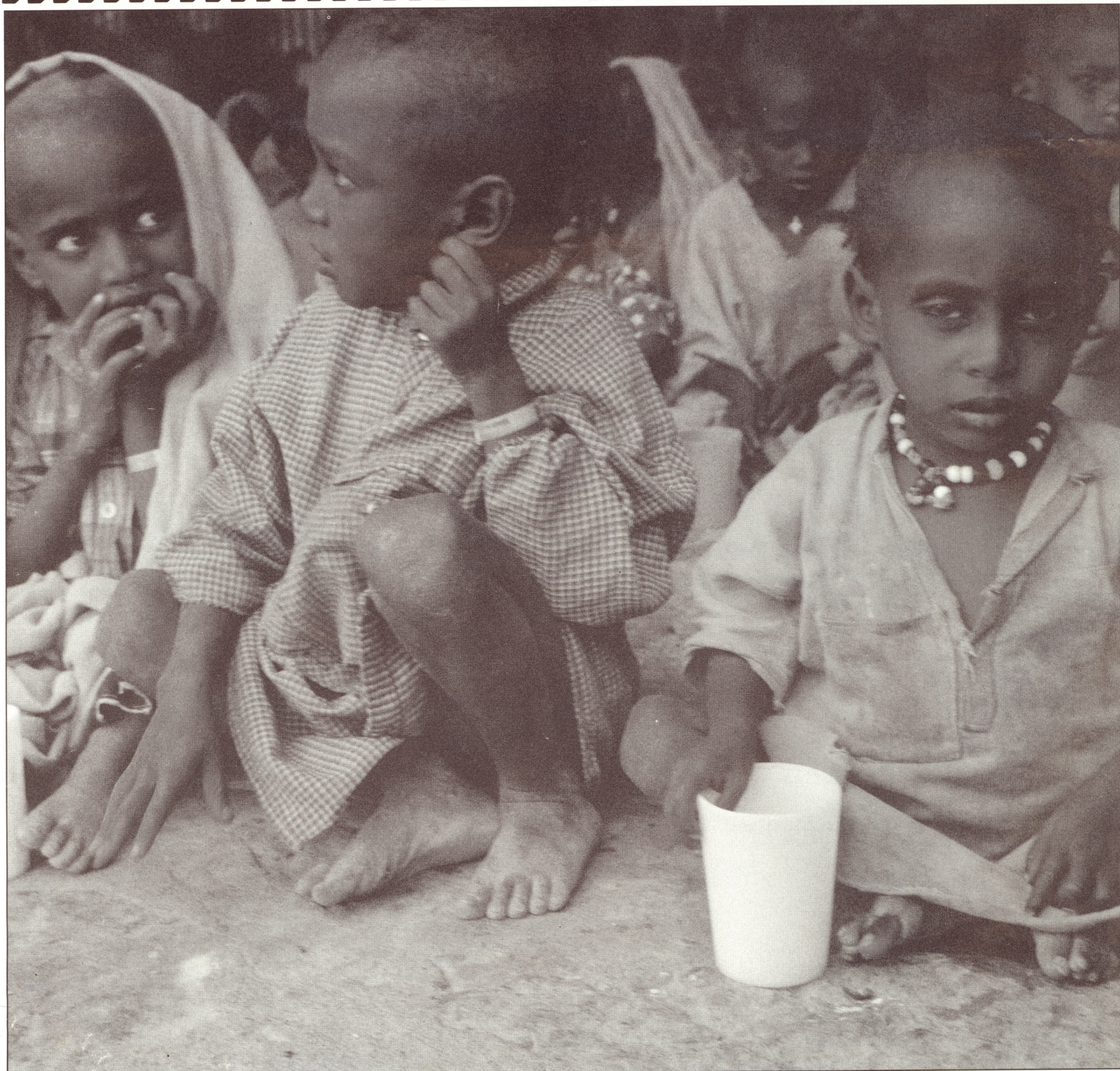
There were some technical hitches. Paul's mike was not working properly for the introductory part of "Let It Be", but that did not diminish the overall impact, as the audience's enthusiasm showed.

We at MPL were proud to have been associated with Live Aid, as I'm sure most of the people involved and watching throughout the world were. It raised the largest sum ever from such an event, and united the efforts of the richest nations in an attempt to alleviate the suffering and misery being experienced on such a massive scale in Africa. We salute the efforts of those involved, and dedicate this issue to their successful endeavour.

STOP PRESS

Readers in Britain should note that Paul can be seen on TV performing a medley of Buddy Holly songs on September 12. The programme, an *Arena Special* on Buddy Holly, goes out at 9.30 in the evening on BBC2. Look out for it.

Sue





Paul and Pete Townshend give Live Aid organiser Bob Geldof a celebration lift at the end of the day

LIVE AND LET LIVE

THE STORY OF LIVE AID

Like all great achievements, the Live Aid concerts were the result of much thought and prolonged hard work. Rock musicians have often shown their concern for causes by way of isolated benefit gigs and donations but, being generally disorganized types, their good intentions have not usually run to any more long-term involvement. Band Aid was different.

Few would have blamed Bob Geldof had he returned to his own career after 'Do They Know It's Christmas?', the Band Aid single, had raised more than £8 million. "We've made an impact and a contribution," he could have reasoned to himself. "Now let the 'professionals' – charities and governments – build on what we've started." But the usual bodies seemed unable or unwilling to provide what was required, so Bob and Midge Ure, who despite his own unseen contributions (e.g. towards effective food distribution) readily grants the Irishman major credit, refused to leave it there.

'Band Aid', from being a snappy, appropriate name for a one-off project, became a registered charity. The seven trustees came from the theatre, the law and BBC television, as well as from the music business; the principal volunteers from science, catering, advertising, journalism and the professions. Three ships (Band Aid I, II and III) were bought – one leaves Britain every week with a new load of supplies – and seven emergency flights to Khartoum and Addis Ababa have been paid for. More recently, 60 trucks were bought for use in the Sudan in particular, since profiteers in Port Sudan have been grossly overcharging the relief agencies for transporting supplies inland. All transport has been available to the other agencies too and Band Aid committees in the afflicted countries have liaised with them to ensure that each area receives what is most needed there.

So the Live Aid concerts were organized by people who knew very well what to do with



The Prince and Princess of Wales watch the opening with Bob Geldof and Paula Yates

the money they would raise, both now and in the future. But, from the success of the British Band Aid single onwards, some people found it all too good to be true. In particular, they found Bob Geldof an unlikely idealist. This was understandable, for at the Boomtown Rats' late '70's peak of popularity he was much like any other rock star, savouring the spotlight and holding forth in interviews. So more 'committed' performers like Morrissey of the Smiths were sceptical of Geldof's motives and, many would argue, envious of Band Aid's effectiveness. The Irishman, it was said, had at least one eye on reviving the Rats' flagging career. In fact, like Slade a few years ago, they remain a popular live band who've stopped having hits, a state of affairs some video age commentators find hard to grasp. The success of Band Aid has actually hindered their career, since Bob has more than once postponed the release of a long-finished album to avoid cashing in on his recent celebrity status.

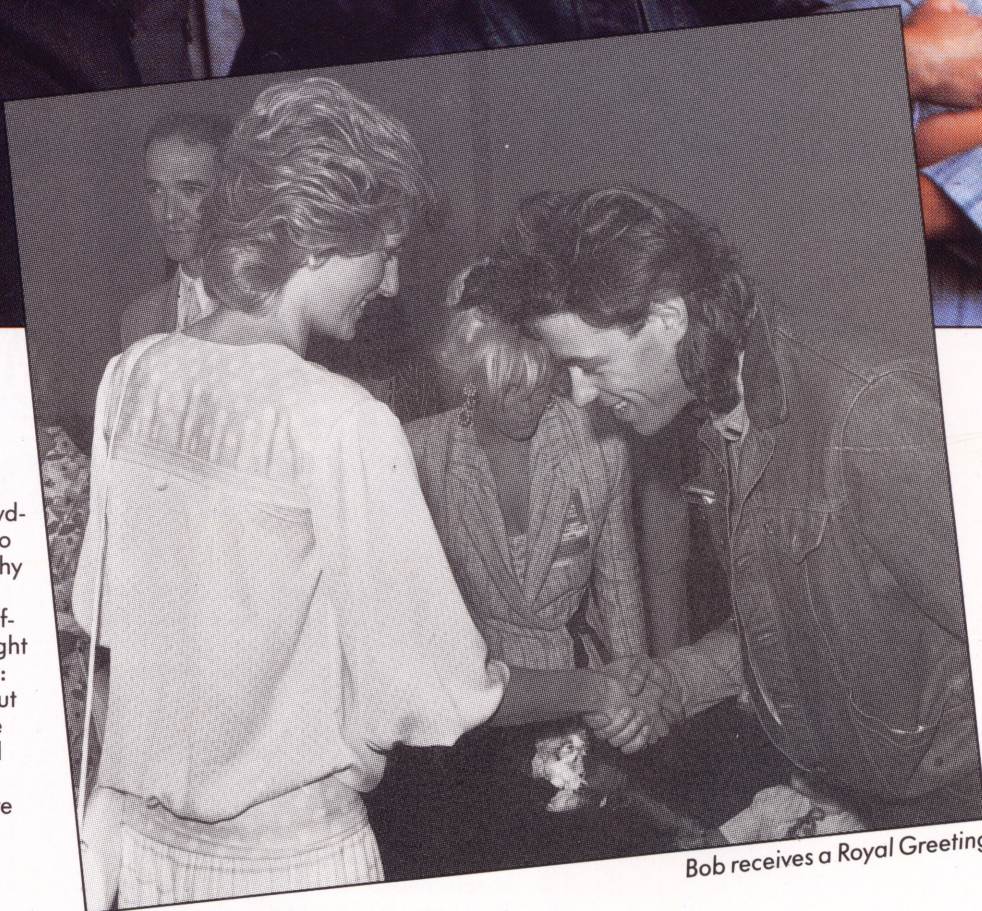
Anyway, guessing other people's motives is a tricky business. At the time of the 1971 Concert for Bangla Desh, British jazz-rockster Ian Carr asked if there was any artist who wouldn't **pay** to appear at such

an event, the publicity was so good. Perhaps, but if the concert is to be a crowd-puller the artists have to be well-known to start with; and when the cause is as worthy as Live Aid, excessive soul-searching or nit-picking on the artist's part is sheer self-indulgence. One doubter who did the right thing was the Style Council's Paul Weller: "I've got certain criticisms of Live Aid, but you can't criticize the fact that it will raise millions of pounds and save lives." Of all the participants, Geldof estimated that "their motives, 90% of the time, are more than honourable".

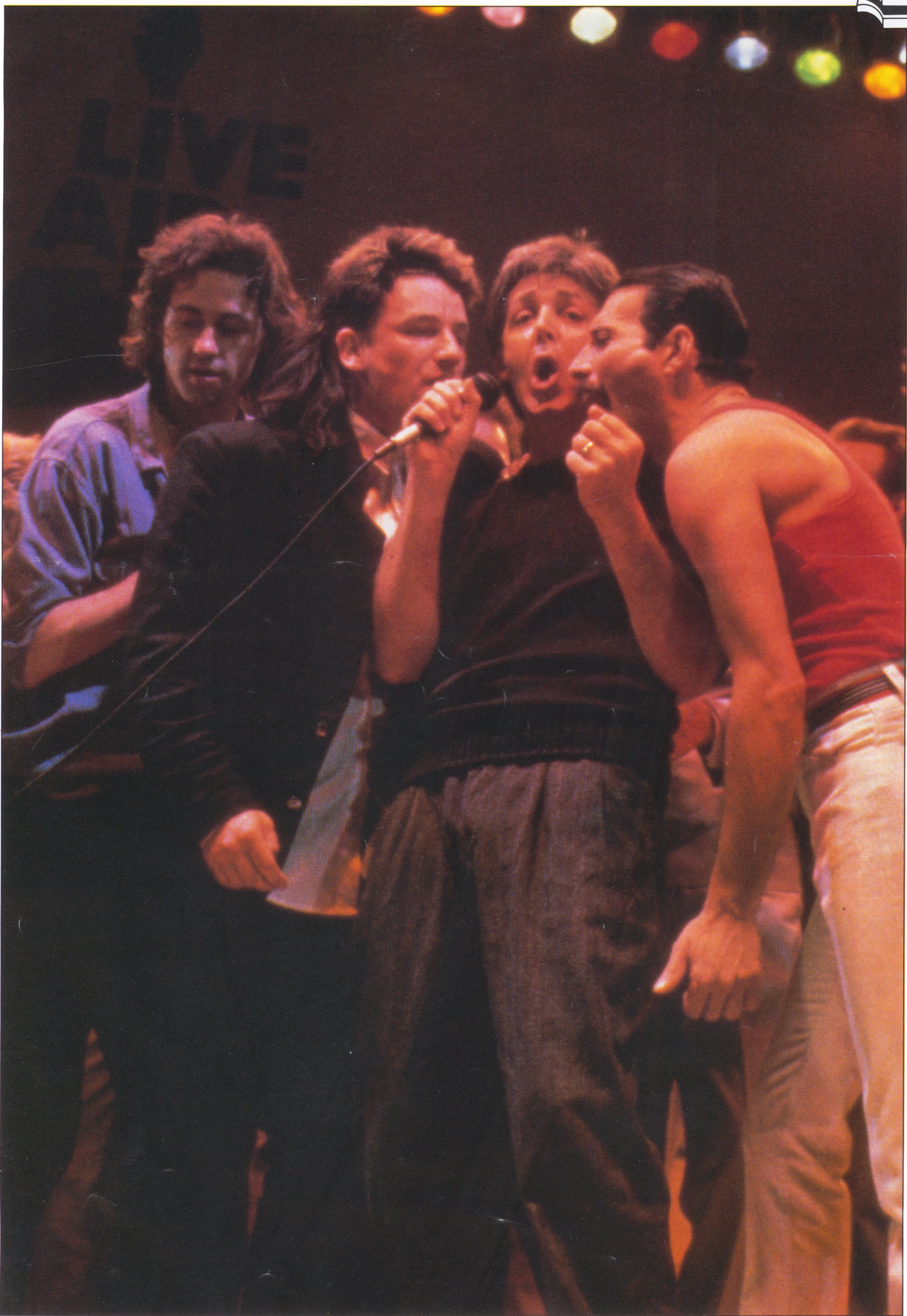
Tears For Fears felt "emotionally blackmailed" into appearing at Philadelphia and dropped out in the end. They will be donating the proceeds from four upcoming concerts instead: that's fine, but no amount of **separate** charity gigs could have equalled the impact of Live Aid. Mark O'Toole of Frankie Goes To Hollywood took the fussy view: "We have flatly refused to take part. We are sceptical of the ethics behind the cause and won't be pressurised." Huey Lewis and the News were similarly fastidious, having reservations about the food distribution arrangements. "If you decided not to help

on that basis, no-one would ever do anything for charity," responded Spandau Ballet's Tony Hadley. Not that you can blame anyone for looking into the charity's arrangements — Paul McCartney asked some searching questions about the Band Aid set-up before agreeing to appear. Amongst those he contacted were David Astor of Amnesty International, Pete Townshend and Jonathon Dimbleby. — but in this case it's hard to imagine much better distribution, as the above details confirm.

An important factor in the success of Live Aid was its non-political character. Many kind-hearted people think twice about giving to relieve some distressed part of the world when told that the problems there are largely the result of past imperialism and present 'exploitation' on the part of the Western countries. They think of the huge amounts of aid given to Africa in particular, suspect the often corrupt receiving governments of misusing it and keep their wallets tight shut.



Bob receives a Royal Greeting





The 1979 Concerts for Kampuchea, concluded by Mr. McCartney and his Wings combo on 29th December, took place to alleviate a man-made tragedy: the murderous Pol Pot regime had been deposed and replaced by a government disinclined to relieve the starvation and chaos resulting from its predecessor's rejection of all twentieth century advances. Simple humanity nevertheless demanded that the rest of the world do something to help the hundreds of thousands swelling refugee camps in Thailand.

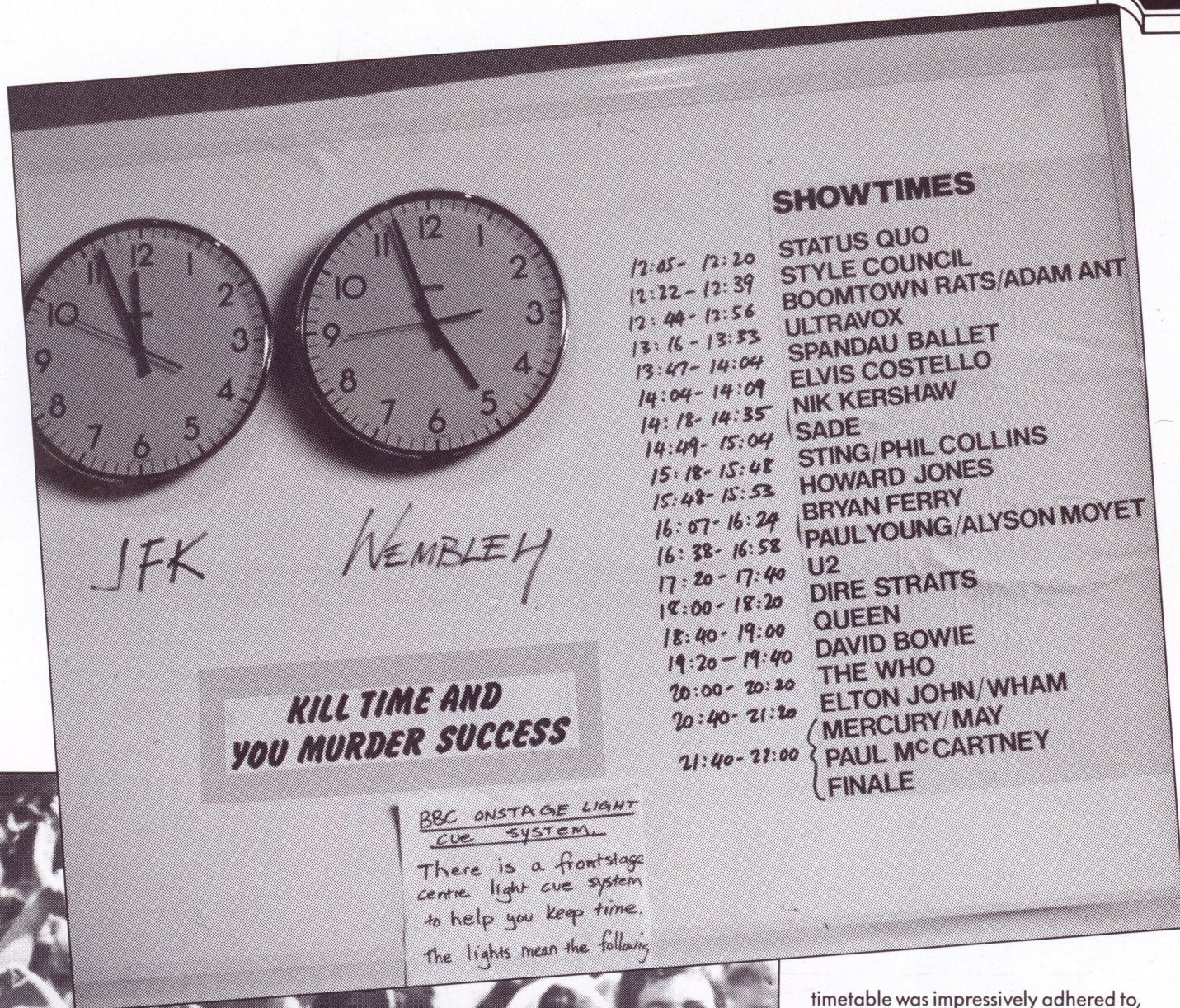
Live Aid was necessary for quite different reasons. From Senegal in west Africa to Somalia in the east, a 'famine belt' had already existed for some years prior to the total drought which lasted from 1980 until earlier this year. Some 130 million people – about 2% of the world's population – are affected, of whom five million are on the move in search of food and water. Civil wars and inefficient governments do not help, but such a drought would have created awesome problems no matter what the history and politics of the region. There can be no argument about causes and remedies where natural disaster on this scale is concerned, which is why Bob Geldof was able to persuade Charles and Diana, Prince and Princess of Wales, to attend – the potential for embarrassment



was nil, since they were being linked to no political platform.

When you see a drowning man, you first throw him a lifebelt; afterwards, if he is obviously a poor swimmer, you may suggest he takes lessons; if you have the time and the inclination, you may teach him yourself. This is what Band Aid has in mind. As Bob says, "It's not enough just to keep them alive. Now we must give them a life." That may sound arrogant, but it's no use pretending people have the necessary agricultural skills if they don't. So, in the best self-help traditions of organizations like Christian Aid, Band Aid intend to educate those now suffering in soil erosion, the drilling of wells, the importance of replenishing their depleted forests and so on. Long-term thinking indeed, but if their efforts so far are any indication, Band Aid must stand a better chance of success than most.

Certainly, there was nothing haphazard about the organization of the Live Aid concerts at Wembley and Philadelphia on Saturday 13th July. Running a rock concert may seem trifling compared to relieving famine, but anyone who has attended a rock festival or large outdoor gig will know that delays and foul-ups are usually the order of the day. Yet, despite the scale of the Live Aid 'Global Jukebox', the



SHOWTIMES

12:05- 12:20
12:22- 12:39
12:44- 12:56
13:16- 13:33
13:47- 14:04
14:04- 14:09
14:18- 14:35
14:49- 15:04
15:18- 15:48
15:48- 15:53
16:07- 16:24
16:38- 16:58
17:20- 17:40
18:00- 18:20
18:40- 19:00
19:20- 19:40
20:00- 20:20
20:40- 21:20
21:40- 22:00

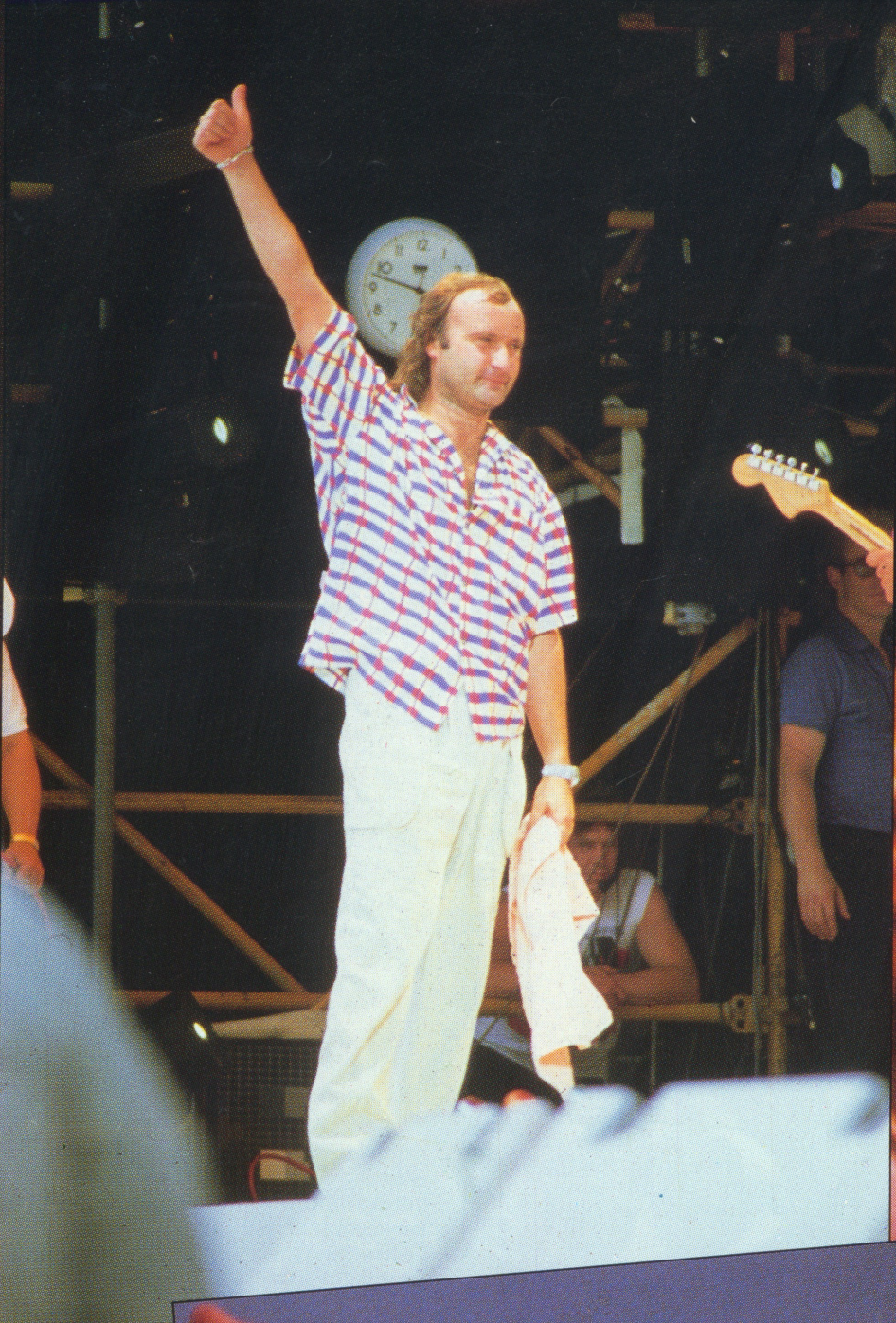
STATUS QUO
STYLE COUNCIL
BOOMTOWN RATS/ADAM ANT
ULTRAVOX
SPANDAU BALLET
ELVIS COSTELLO
NIK KERSHAW
SADE
STING/PHIL COLLINS
HOWARD JONES
BRYAN FERRY
PAUL YOUNG/ALYSON MOYET
U2
DIRE STRAITS
QUEEN
DAVID BOWIE
THE WHO
ELTON JOHN/WHAM
MERCURY/MAY
PAUL MCCARTNEY
FINALE

timetable was impressively adhered to, enabling TV coverage to be switched between the two main venues with the minimum of hitches - Philadelphia's timekeeping grew noticeably more ragged once the Wembley show was over.

Brief contributions from all over the world couldn't really dent the Anglo-American nature of the event, though the appearance of the Russian group Autograph was highly illuminating. Soviet newspapers had carried no news of Live Aid and, in contrast to JFK and Wembley stadiums, Autograph performed before a small invited audience. Stung by Geldof's criticism of their lack of aid, the Soviet authorities aim to denigrate Western efforts and publicize their own, a strategy which must surely result in more supplies being provided by the Eastern bloc. Further evidence of Band Aid's influence was provided when British Conservative Party Chairman John Selwyn Gummer echoed Bob Geldof's attack on the USSR.

Though the reasons for Live Aid could not have been more serious, no-one attends a charity ball with a long face and most of the audience on 13th July naturally had pleasure uppermost in their minds, even if a good deal of that pleasure came from the knowledge that they were contributing to a noble cause at the same time. The weather rose to the occasion and Wembley Stadium, full but comfortable, basked in holiday mood as Status Quo opened proceedings with the highly appropriate 'Rockin' All Over The World', the first of several songs to take on significance in the Live Aid context. Among the others were 'All You Need Is Love' (Elvis Costello; "Nothing you can do that can't be done" does mean something), 'Why Can't We Live Together' (Sade), 'Love Reign O'er Me' (the Who), 'Message To Love' (the Pretenders), 'Is This The World We created?' (Freddie Mercury and Brian May) a rather strident 'Imagine' (Patti Labelle) and, of course, 'Let It Be'.

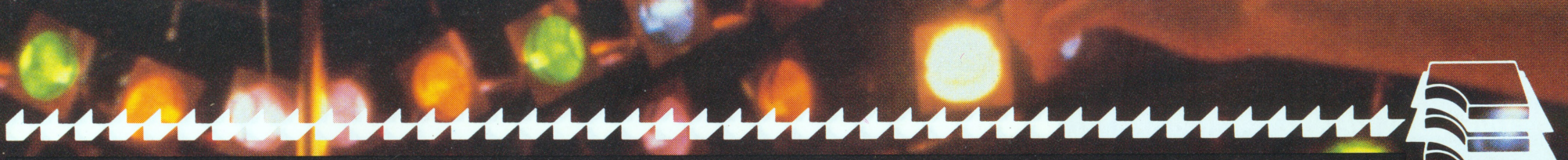
The Boomtown Rats appeared early to enormous cheers, yet Geldof's role as lead singer rather paled compared to his more important role in the day's events. Midge Ure and Ultravox received a similar reception: Midge was clad in greatcoat and mirror sunglasses, a partial substitute for their glamorous videos, and must have been relieved to come off after



Phil Collins



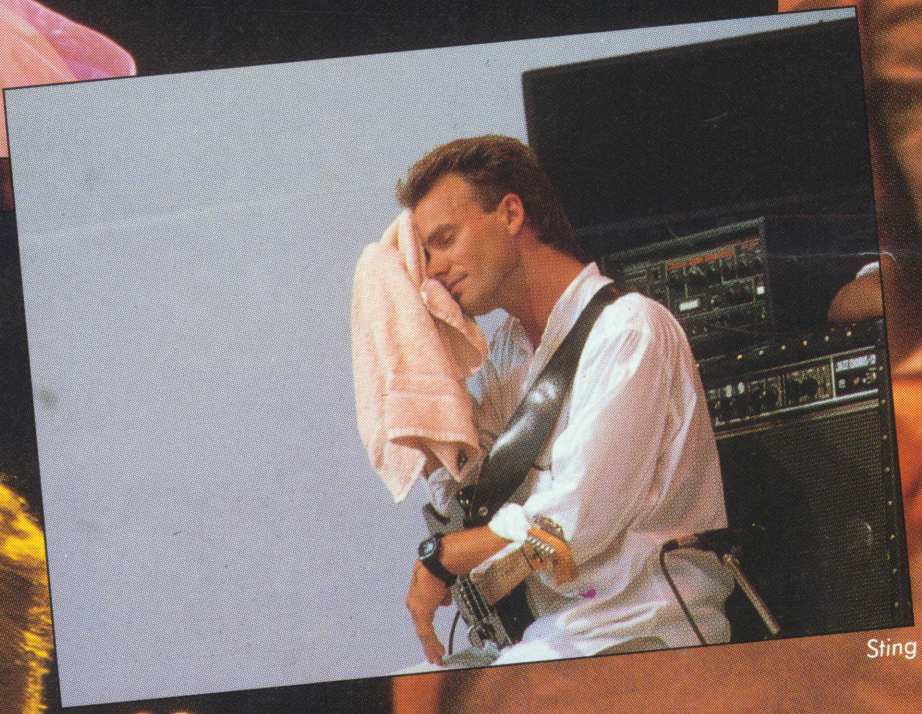
Sade



Roger Daltrey



Freddie Mercury



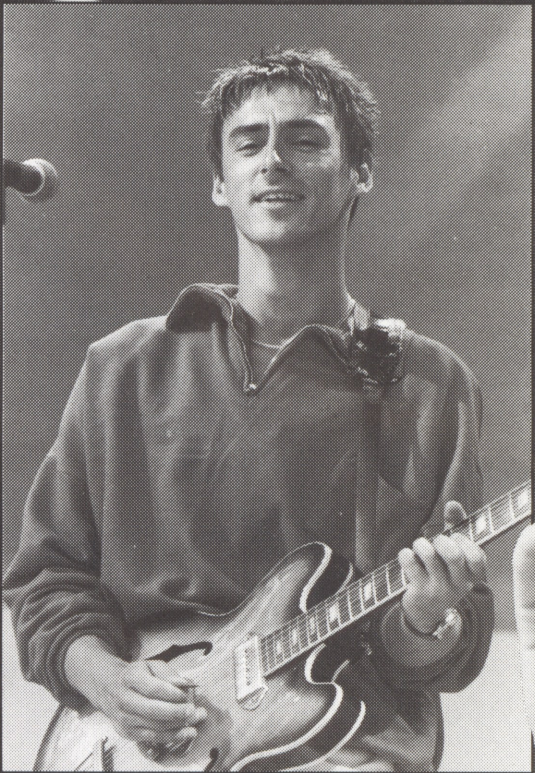
Sting



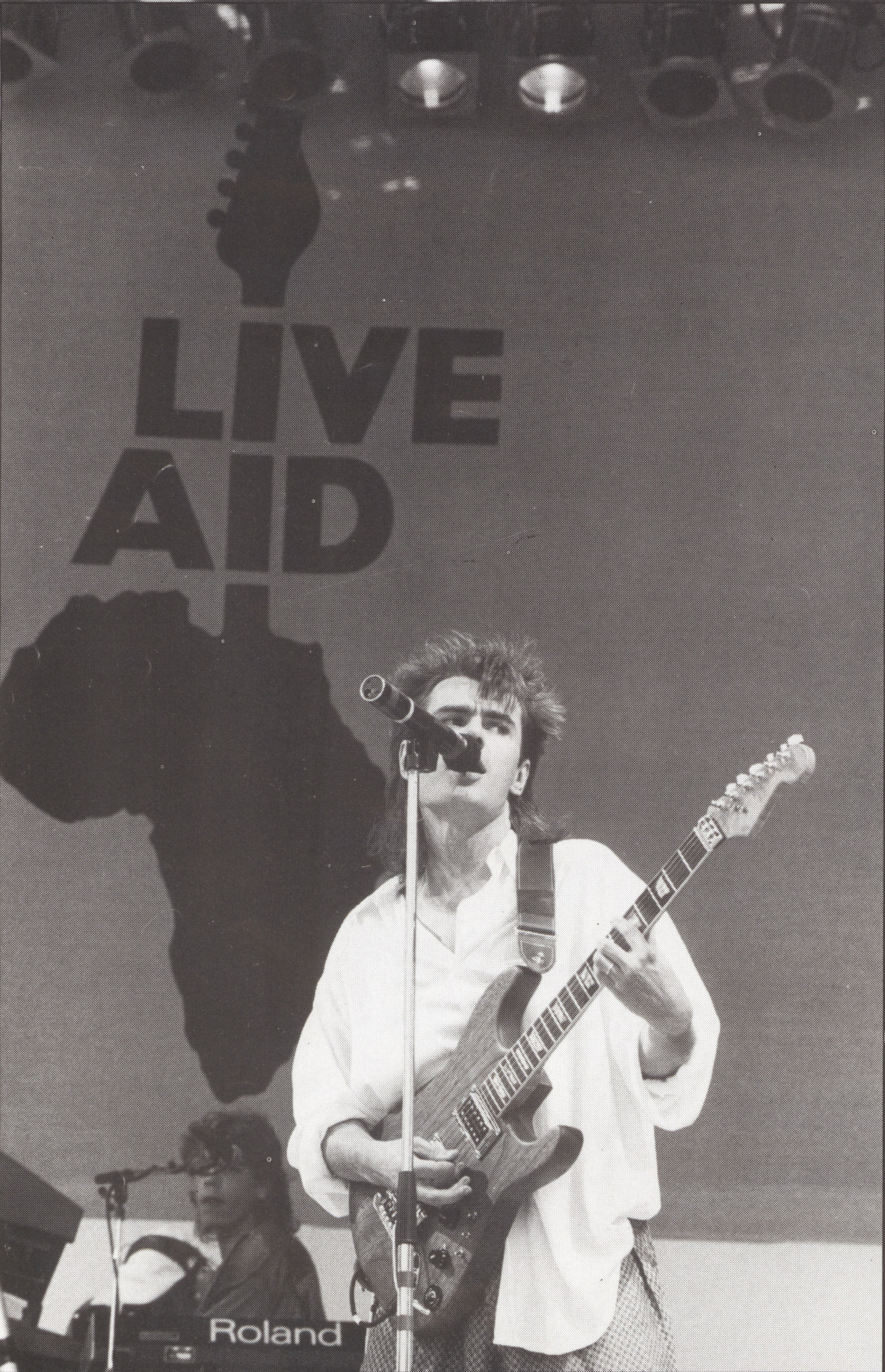
David Bowie



Bryan Ferry



Paul Weller



Nik Kershaw

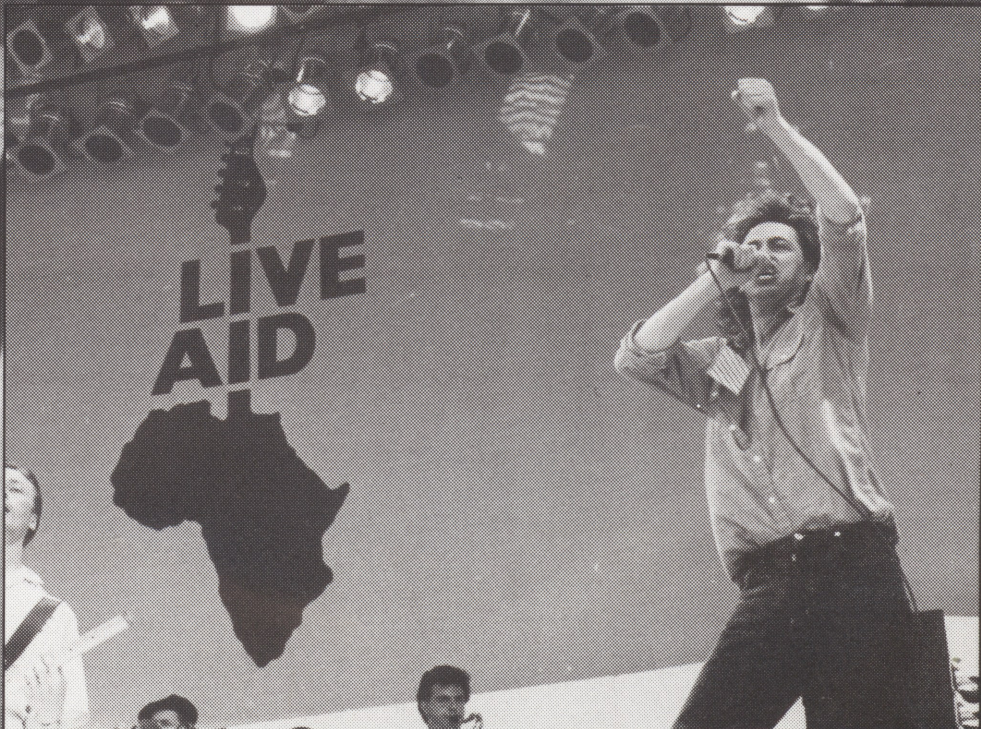




Sting



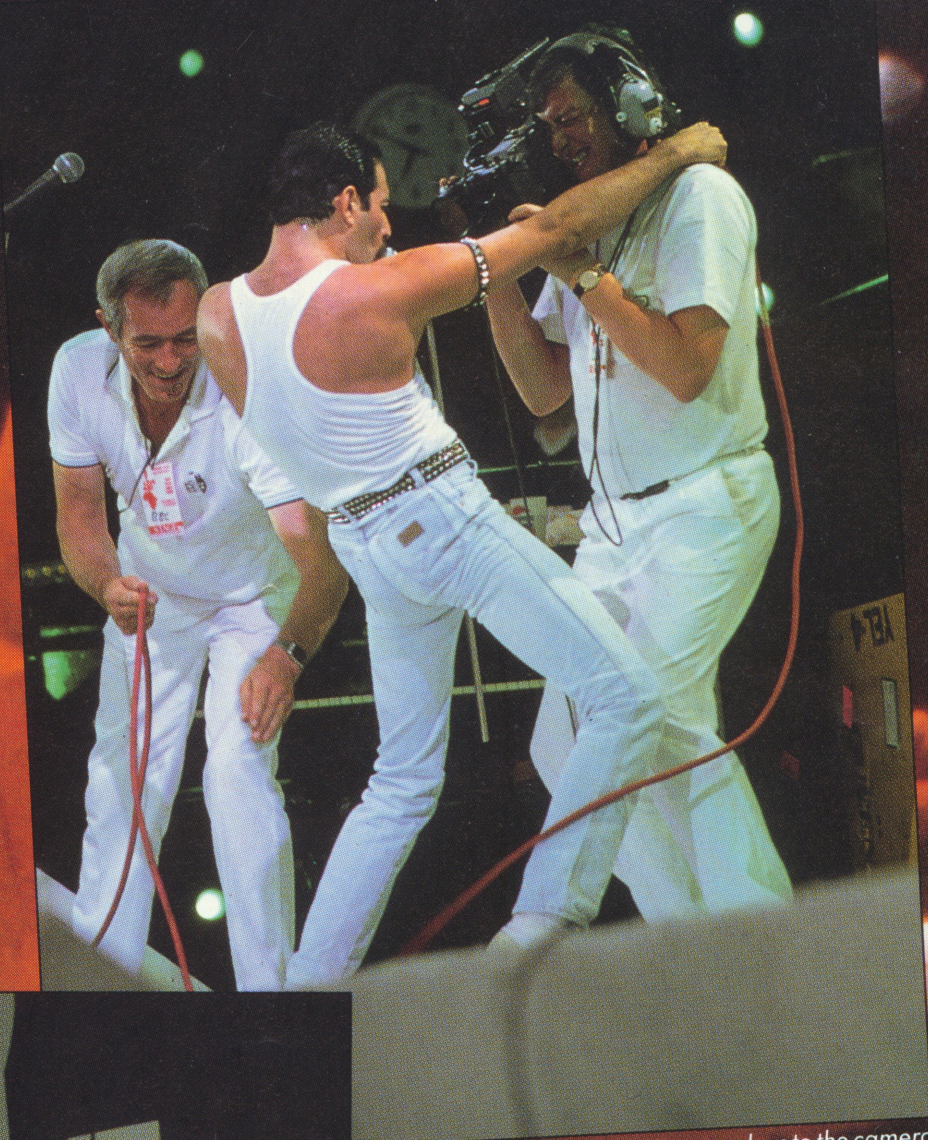
Midge Ure



Bob Geldof



David Bowie has seen something up there



Freddie Mercury plays to the camera



Tracey Ullman



Alison Moyet

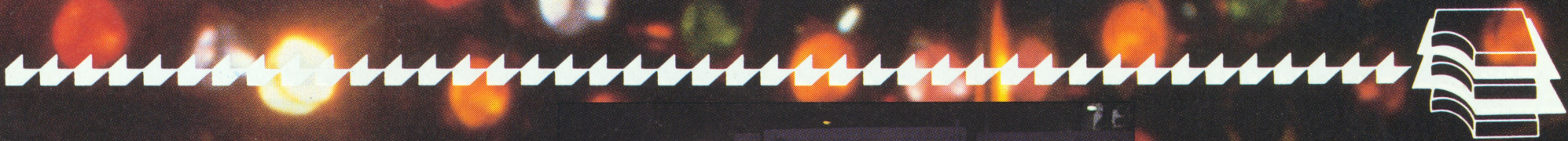


Paul and Linda with a backstage friend



Two ways to keep cool





Bono in the arms of the law



Bob Geldof



TWO BY TWO

Live Aid was a unique opportunity for the great names in popular music to get together in a spirit of goodwill ... mostly two by two as these pictures show



Paula Yates + Bob Geldof



Alison Moyet + Paul Young



Phil Collins + Sting



Brian May + Roger Taylor



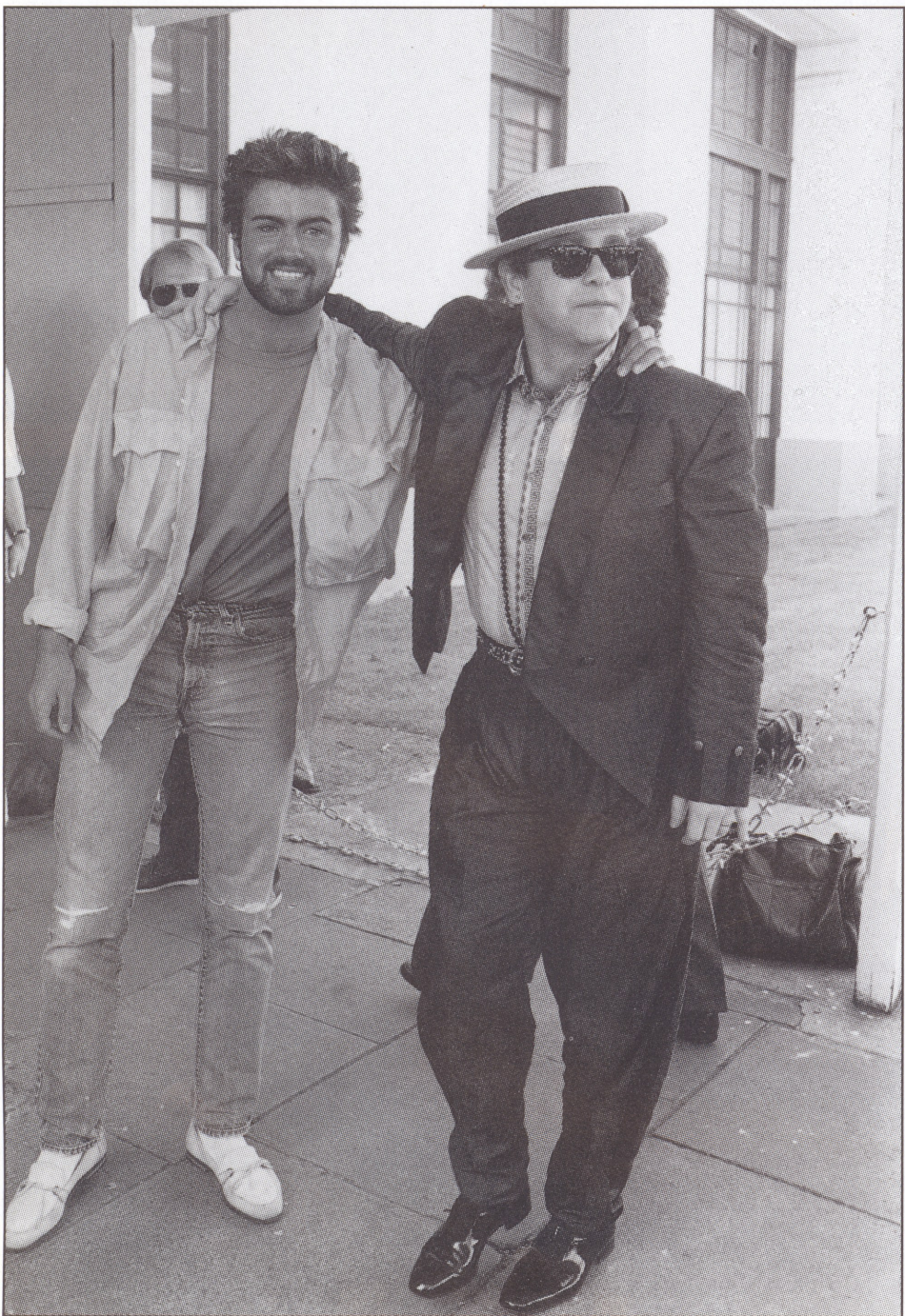
Pamela Stephenson + Billy Connolly (with a right pair of comedians – Mel Smith and Griff Rhys Jones)



Bob Geldof + Paul



Roger Daltrey + David Bowie



George Michael + Elton John



Howard Jones + Paul



Paul + David Bowie



Paul + Pete Townshend



Paul + Kenny Jones



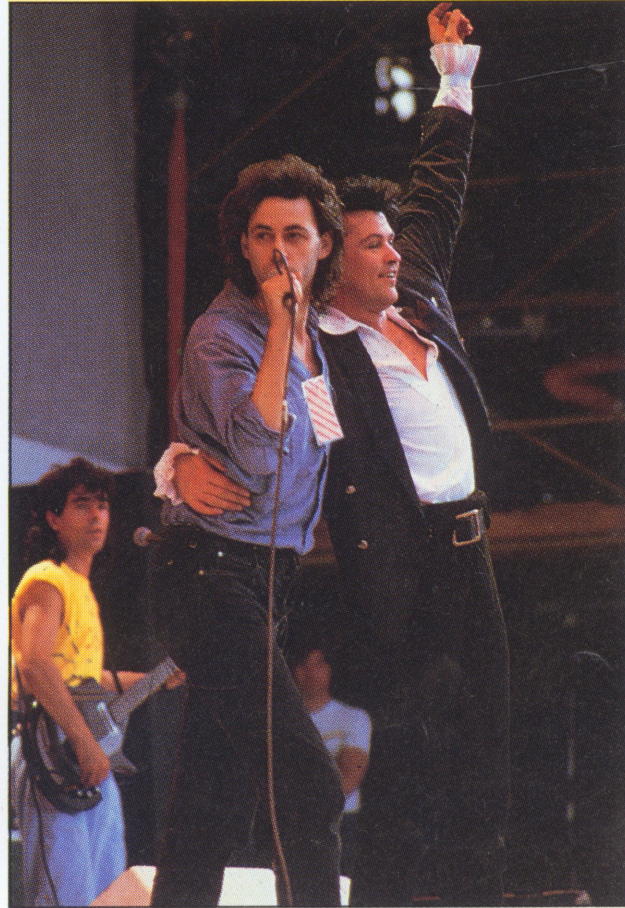
Bob Geldof + Paul



David Bowie + Mick Jagger



Paul + Linda

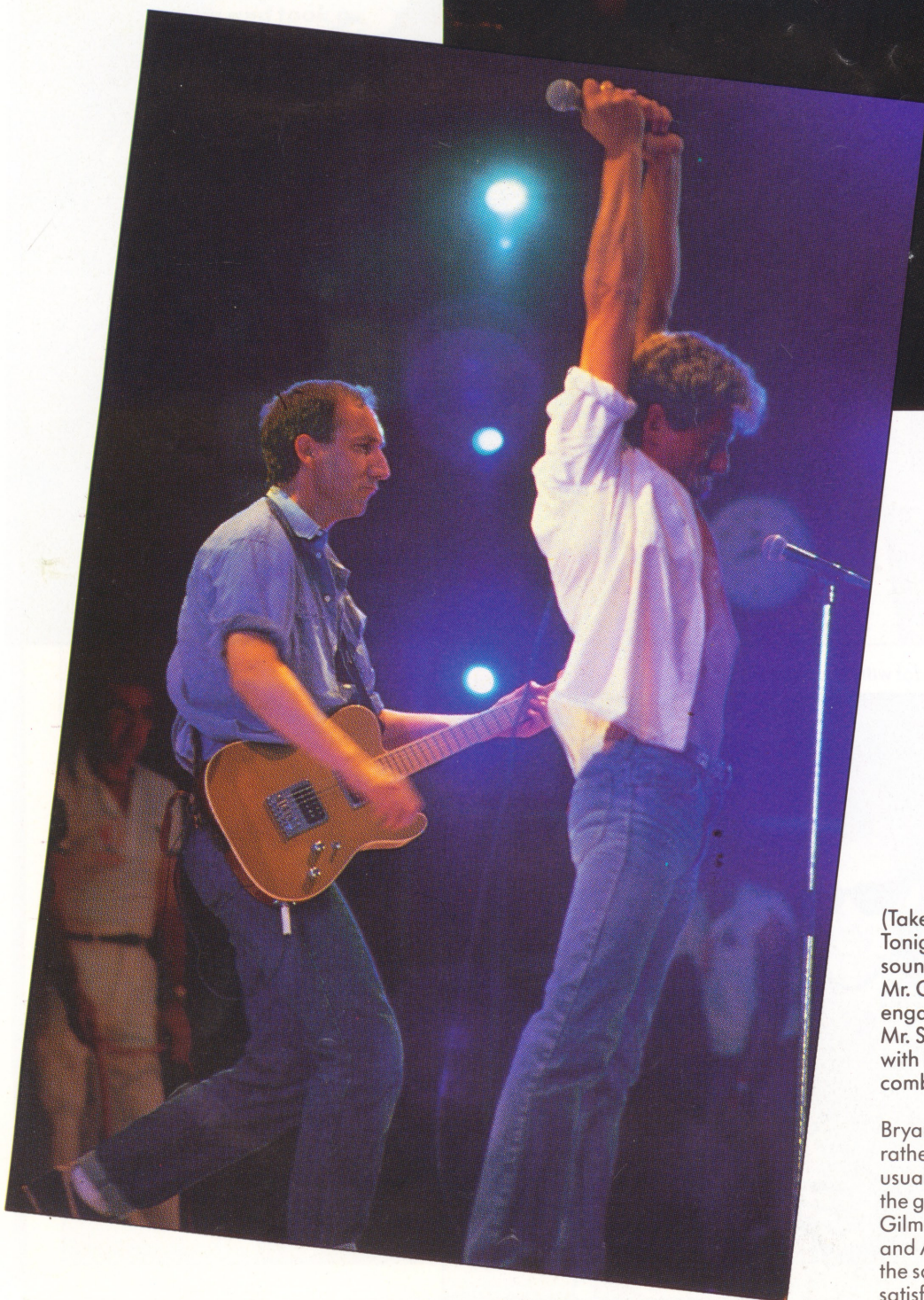
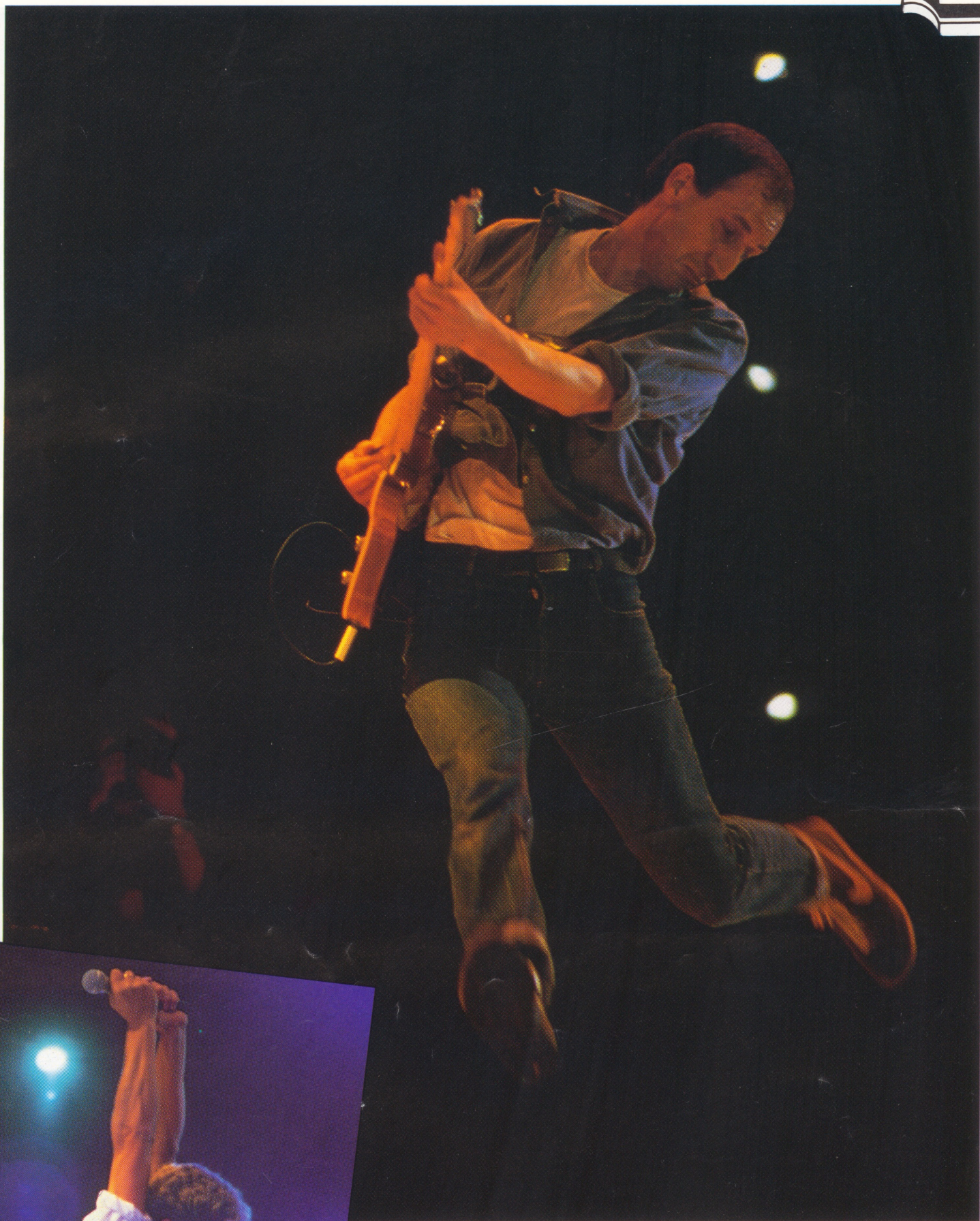


Bob Geldof and Paul Young

fifteen minutes in the heat. The bearded Costello performed his surprise choice with just his electric guitar for support, recalling his earliest London support gigs. Nik Kershaw afterwards confessed he'd been too nervous to enjoy his set, but he smiled gamely and it didn't really show.

B.B. King's waistline is one of music's growth areas, but the bite of his playing (beamed in from a Dutch jazz festival) almost took the mind off his girth and hairstyle. The range of the day's material was becoming apparent: B.B. may have played with the Crusaders and the Royal Philharmonic Orchestra in recent years, but he still sounds pretty gritty next to Sade and her band. The only female act at Wembley apart from Alison Moyet, the lady's music is real late-night stuff, but proved equally well suited to a summer's day. The saxophone phrases floated dreamily out over the crowd and the other musicians sounded more lively than on record.

The fascination of the 'supergroup' has never quite died and one of the day's diversions was to assess the probably unique collaborations taking place on both sides of the Atlantic. The press's favourite fantasy was to have McCartney, Harrison and Starr teamed with Julian Lennon, theoretically possible as George and Ringo were both supposed to be in reach of Wembley. This speculation possibly overloaded the pressure felt by Julian, an inexperienced performer, who unfortunately failed to appear with Sting and Phil Collins as planned. Each of the last two has a plaintive edge to his voice and they combined well if briefly, otherwise performing alternate solo numbers. The reggae accents of the Police took a back seat as Sting's flyaway voice launched delicate versions of 'Roxanne' and 'Message In A Bottle' into the summer air; Phil countered with 'Against All Odds



By then it was five o'clock, so "Come in, Philadelphia!" Guitar-basher Bryan Adams, first on at JFK, included the Canadian Band Aid Song, 'Tears Are Not Enough', in his set — other countries' Band Aid songs cropped up throughout the day, reminding Wembley and Philadelphia of the global nature of the cause. The sweeping emotions of U2's music proved suitably stirring for the occasion and singer Bono was the first to depart from a straightforward stage act, inviting a girl on stage to dance with him. The Princess of Wales' favourite band, Dire Straits, gave us 'Sultans Of Swing' and, oddly in such a short set, a lengthy bout of Mark Knopfler's fluid guitar playing over the familiar scudding rhythms; Sting's contribution was scarcely audible.

(Take A Look At Me Now)' and 'In The Air Tonight', chunks of oddly American-sounding angst from such an English chap. Mr. Collins then departed for another engagement or three — see below — while Mr. Sumner (Sting) retired to pop up later with Dire Straits, a far more unlikely combination.

Bryan Ferry, another very English — if rather different — chap, moved with his usual charm and sang well, too, aided by the guitar arsenal of Adrian Belew, Dave Gilmour and Neil Hubbard. Paul Young and Alison Moyet, added their own twist to the soul duet tradition and left everyone satisfied.

Tears For Fears were replaced by the considerably more robust George Thorogood and the Destroyers. This was a treat for those of a rhythm and blues persuasion, especially when blues guitar wizard Albert Collins joined him for Elmore James' 'Madison Blues'. Each struck dazzling sparks from the other, yet reaction at Wembley was almost non-existent: the crowd were there to be impressed by big names only, it seemed. One of the biggest, Queen, were the surprise hit of the day. Freddie Mercury is a shameless and individual showman and played a bit of piano ('Bohemian Rhapsody', abbreviated) and guitar ('Crazy Little Thing Called Love') while the other three



Paul with Billy Connolly and Pamela Stephenson



Malcolm Lee and Alison Moyet with Linda and Paul



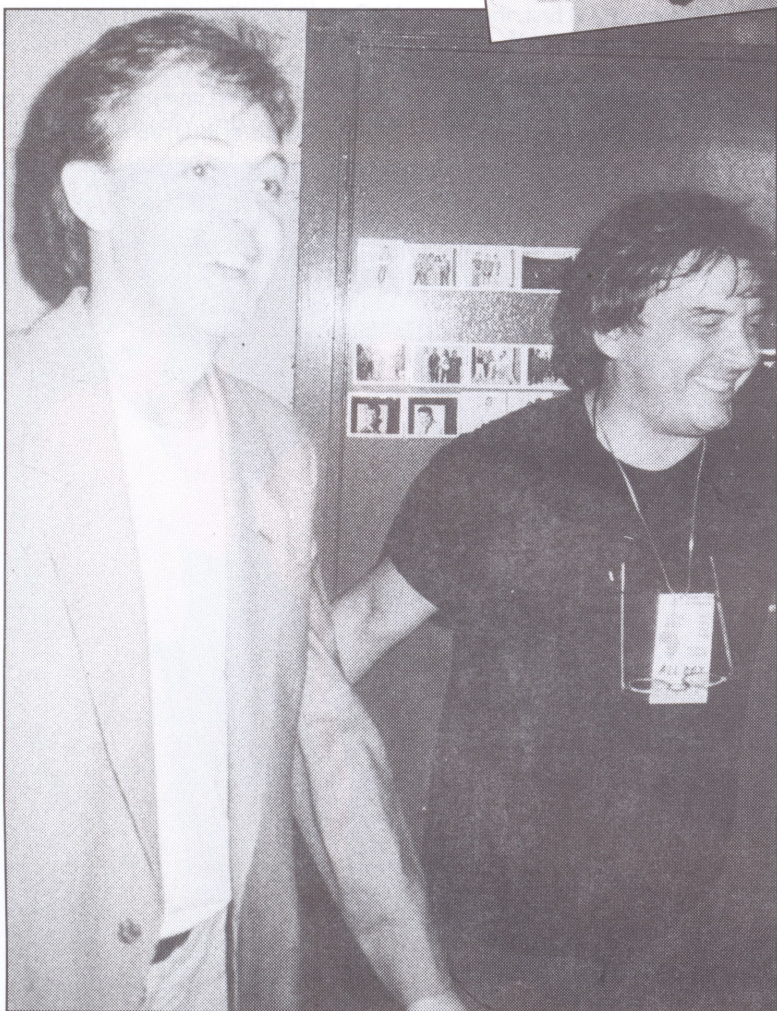
Bob Geldof with Paul and Linda



Freddie Mercury, Roger Taylor and Rick Parfitt



Photographer David Bailey had an instant photographic studio set up backstage. As the stars trooped past he grabbed them and took a portrait. The prints are to be auctioned in aid of Band Aid and these pictures by Linda show how he trapped one victim.





The white grand piano is checked on stage before Paul comes on for 'Let It Be'

rocked harder than many trendier combos. 'We Will Rock You', 'We Are The Champions' (especially) and 'Radio Ga Ga' were just what the doctor ordered. Mercury and May later appeared duetting on 'Is This the World We Created?'—written two years ago—whose lyrics perfectly matched the spirit of the occasion.

Some pundits made much of the poor sound, presumably bored with praising the event. In fact, Simple Minds and Santana were two of the few acts to suffer in the translation from Philadelphia to Wembley. The latter, who made their name at Woodstock—a rather different event—16 years ago, featured plenty of solos in their familiar Latin style. Live at Wembley and looking good in a grey double-breasted suit, David Bowie was joined on stage by his accomplished new band and backing vocalists. 'Dancing In The Street', his video with Mick Jagger, was more spectacular: both were athletic and funny and if they relent and release the song as a single, Band Aid could make a few bob from the sales.

By now, the audience was used to congratulations for their part in the event. 'We Are The Champions' pretty well summed up the mood and Bowie heaped on more praise, so the crowd were quite unprepared for the harrowing video of starvation scenes which he introduced at the end of his set. Compere Billy Connolly was audibly moved and the applause for Bowie ceased as if someone had flicked a switch.

Entertainment soon ruled again, however. The Who, in Wembley, were introduced by Jack Nicholson in Philadelphia and did no harm to their reputation by reforming, turning in a gutsy performance. Wham's scheduled appearance resolved into a decent duet between George Michael and Elton John on 'Don't Let The Sun Go Down On Me' during the latter's set, with Andrew Ridgeley joining Kiki Dee on backing vocals. Bette Midler (in Philadelphia) made more impact than many who performed when introducing Madonna, who scored highest for choreography and enthusiasm.

The stage was still dark when Paul McCartney slipped almost unnoticed onto



The stage starts to glow as night falls at Wembley

the piano stool. The first, familiar chords of 'Let It Be' drew an instant reaction, but delight turned to frustration as, like Bob Geldof and Roger Daltrey before him, Paul suffered microphone failure. This was luckily rectified in time for all to hear the lyrics' eloquent rejection of despair. The crowd sang along tentatively at first, then with gusto once the unlikely chorus of Bowie, Geldof, Alison Moyet and Pete Townshend took the stage. When Paul played the final concert for Kampuchea,

he can have little dreamt his next gig would be like this.

And so to the finale of 'Do They Know It's Christmas?', a rousing end to a wonderful day. Even the most hard-bitten spectator must have choked back his emotions when McCartney and Townshend, two pillars of British music, raised Bob Geldof high on their shoulders. No wonder Paul had said he was "honoured and proud to be a small part of" such a day. Was it imagination, or





Let It Be

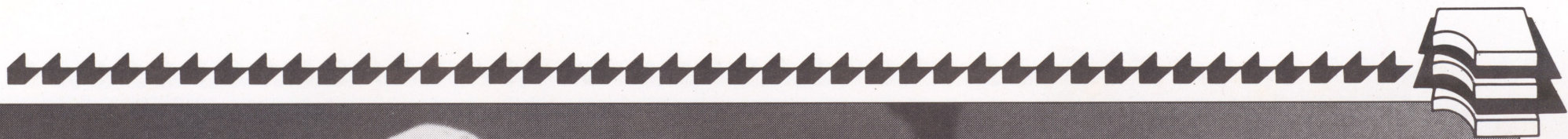
were the hot dog vendors really giving service with a smile? Were the police really at their old-fashioned, friendly best? Certainly, a more good-natured crowd would be hard to imagine. Wembley had never seemed a beauty spot before, but walking down a suburban street to the tube station afterwards it might as well have been, an accordion playing from an upstairs window to add the final touch.

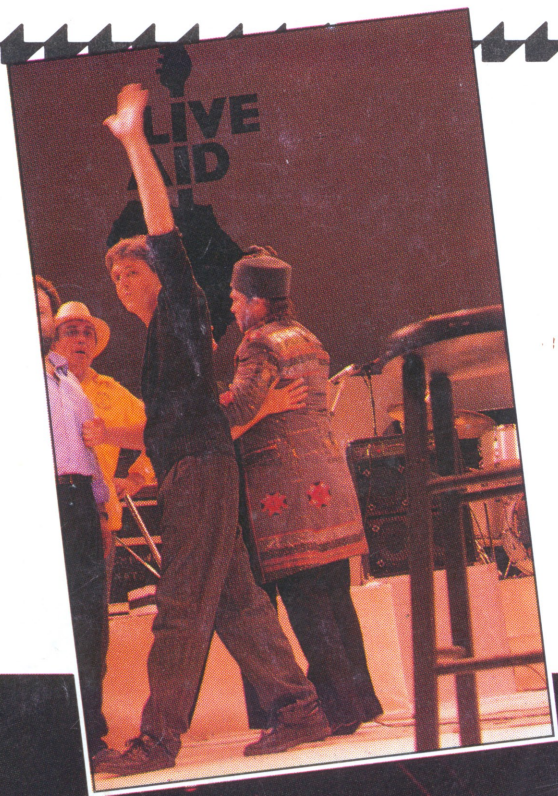
But of course there were still six hours to go at Philadelphia. Phil Collins' much-trumpeted Concorde flight enabled him not only to play a second solo spot, but also to play the drums for Eric Clapton and the Jimmy Page-Robert Plant combo. Being a pick-up band, the latter's tour of the Led Zeppelin songbook was less frenzied than the live original and none the worse for that. Back in Britain, Cliff Richard was a surprise guest in the TV studio and



David Bowie, Alison Moyet, Pete Townshend, Bob Geldof and Paul (just!) join in the final chorus







sang a plaintive song to his own guitar accompaniment. Mick Jagger sang with the Hall & Oates band and Tina Turner and, when Keith Richards and Ron Wood popped up later with Bob Dylan, one wondered why we hadn't had the Stones. An amazing variety of stars had taken part at both venues and, just to underline this, Sheena Easton, Cher and Harry Belafonte joined the chorus for 'We Are The World'.

"A lot of us would pledge to do a show like Live Aid every year," said David Bowie afterwards, but Geldof was surely right when he said: "This can never happen again" — not on the same scale, anyway. If Live Aid became an annual telethon, it could be harder to arouse the public next time a major disaster struck. Also, whatever their motives, it's undeniable that the Live Aid performers with albums in

the charts have seen those albums leap up several places in the aftermath; such factors would come increasingly into play if it were an annual event, human nature being what it is. Anyway, if Band Aid becomes an established charity, artists will be able to donate the proceeds from a record or concert at any time. Should there be a Live Aid live album, to beat the bootleggers? Perhaps, though it might smack of overkill. A video of edited highlights seems more appropriate.

We hope you enjoy this photographic record of a unique event: as you can see, Paul and Linda were absorbed and amused in turn on what was an exhilarating day with a serious purpose. Above all, like everyone at MPL, they were just happy to be there.



The music world got together to help the third world — and it worked

All photographs reproduced with acknowledgement to and the permission of The Band Aid Trust. We are grateful to all the photographers whose work is featured: Eugene Adebare, Ron Bell, Roger Brammer, Alan Davidson, Chalkie Davies, Alan Grisbrook, Jon Hoffmann, Dave Hogan, Linda McCartney, Nick Read and Richard Young



CLUB SANDWICH DOUBLE ISSUE Nos. 37 and 38.
© 1985 MPL COMMUNICATIONS LTD. ISSN 0262-9054.
PUBLISHED BY WINGS FUN CLUB, PO BOX 4UP, LONDON W1A 4UP.
PRODUCED BY SINC. DESIGNED BY ROGER HUGGETT
PRINTED IN GREAT BRITAIN